

THE LATEST

THE playgoer who seeks to point a moral in the plot or characterizations of "The Bishop's Carriage" is going to have his hands full. The play was not designed for any such purpose. It is quite evident that the glamour which our old friend Raffles threw over polite peculation had touched the mind of Miss Michelson before the plot of her sprightly romance luxuriated into print.

The task of idealizing the character of a thief is a delicate one. Few writers succeed in doing it. A second time, Horning, who evolved the Raffles idea, found but little encouragement for the encore he attempted to take with his Stingaree Stories, although this same Stingaree was more of a man and a hero than Raffles himself. But he lived away out in the Australian bush, dressed in a drawing room which he kept about him, outside of an habitually polite manner of address, was a monologue. And a monologue is not a sufficient mark of polish to content the casual reader of fiction or the playgoer who frankly declares that he goes to the theater solely to be amused.

And this playgoer, by the way, is entitled to a great deal of respect. The person who says he wants to get into his evening clothes after a hearty dinner and travel down town in order to be solidly instructed is very often something of a hypocrite.

There is not much use in hoping to gain success for a play whose hero is not acceptable to the ladies. Hence it is that Raffles long remained a popular figure in circles of refinement, while Stingaree was left in the solitude of Australia.

C. M. S. McClelland was prompt in perceiving the possibility of putting Raffles into petticoats. In that particular profession any disguise is permissible. His Leah Kleschna presents much the same figure on the stage that Nance Olden does. In the plots of both plays the same difficulty asserts itself and in both instances ineffectually met. The "heart interest" which managers so positively demand can be supplied only by making the cultured gentleman of the story fall in love with the pretty and vivacious criminal whom he quixotically undertakes to reform. The idea is not a pleasant one. The ordinary play which deals with a woman who has had a past contents itself with wringing tears of sympathy for the hopelessness of her position. The suggestion to be gathered from roles of the Kleschna-Olden type is that the woman who has had a past may live happily ever after, provided she combines with her moral obliquities a pert talent for cracksmanship. Yet a piece of this sort is a breezy relief from the epigrammatic superficiality of the problem play. Its intent is wholesome, even though its logic may not be sound. The average modern comedy invites cynical interest by pointing out that people who are regarded by society as examples of propriety are sadly susceptible to various forms of human weakness. Nance Olden is evidently intended to remind us that characters which are regarded as quite abandoned may have good in them if circumstances will but permit its development. The doctrine is unquestionably correct in its morality, but it is likely to become even more so to the degree of effacement when handled with the dashing sprightliness of the modern romancer. An old-fashioned novelist would not have dared to draw such a character. The best that Dickens could do for Nancy Sykes was an end of pathos and self-sacrifice so complete as to atone for all her faults, whether they were due to circumstance or natural inclination. Truly, we grow more charitable as the years pass.

"Forty-five Minutes from Broadway" did not demonstrate that the public must have musical comedy or languish. The only minutes in it that were found quite satisfactory were those occupied by the work of Fay Templeton and Victor Moore. Fay Templeton enjoys a popularity which survives any degree of deficiency in the play engaging her services. One disadvantage that this production had to face was the fact that its best points were quite familiar before it arrived. George M. Cohan's song hits had been whistled and street pianoed into trite familiarity. Miss Templeton, however, is a professional criticism of her that is almost universal. Her capabilities for serious work are confidently asserted on all hands. Some effort was made to give her serious work in this performance. But tragedy and emotionalism do not successfully combine.

In "The Tourists" Richard Golden resappeared in Washington. He has not been seen since the production of "The Bad Samaritan," in which he made very good here, and immediately after made very bad in New York. Mr. Golden has had some very distinguished comedy successes during his career, but there are many playgoers who will never learn to thoroughly like his performances.

Last week in Baltimore William Faversham confronted an ordeal which represents one of the severest trials an actor has to face. A noisy theater party interrupted the play to such a degree that the star yielded to an impulse which must be frequent with conscientious players, and stepped out of the character long enough to make an appeal for courteous attention. Some criticism has been offered as to the propriety of his course. There are limits to human patience, and the knowledge that such a public rebuff is possible may have a desirable effect on inconsiderate auditors, even though the actor who delivers them is something of a martyr. No less a player than E. S. Willard, during a Washington engagement a number of years ago, abruptly interrupted his impersonation of David Garrick to step down to the footlights and say, "Unless the audience is quite the performance cannot go on." It was like a thunderbolt. But the portion of the audience to whom the reproach particularly applied was quiet for the remainder of the evening. The completeness with which he returned to the character a few seconds later, redirecting the interest of the spectators to the plot of the play despite the sensational interruption, was a marvelous demonstration of his art.

In the voting for Mantell's repertory there was one ballot of which the writer knows that found good support worth mentioning. It was for "Romeo and Juliet," cast by an old playgoer, who cherishes in his consciousness fond recollections of adolescent joy in beholding Robert Mantell as a beau ideal of stage lovers. That was when he was Fanny Davenport's leading man. Miss Davenport, by the special arrangement for the American rights to Sardou's plays, an arrangement which contributed enormously to her success, had made a production of "Fedora." Her leading man was Robert Mantell, a young Scotch actor, but little known, and concerning whom there were no positive ex-

pectations of any sort. His appearance as Loris Ipanoff was a record event. He shared honors with the star in the fullest sense of that much-abused phrase, and there were never any evidences that Miss Davenport in the slightest degree resented the distinction he had attained in her company.

Mantell was recognized as a great actor. But it was not suspected then nor much later, that he would be an exponent of robust classic roles. He is far away from, perhaps, we must say, far above, characters of melodramatic quality like Loris. But those who remember him in the part could

kindly of poor old dead and gone Colley. Even Dr. Johnson says: "Colley Cibber, sir, was by no means a blockhead."

PHILANDER C. JOHNSON.

RICHARD NOT HIMSELF.—Among Mr. Mantell's interesting announcements of plans is one that has nothing to do with his week's repertory here in Washington, but which, nevertheless, is filled with significance to the many who regard him as the foremost of present-day actors of Shakespeare. When here last year he acted, among other plays, "King Richard III."

Both Samuel Phelps, with whom Mr. Mantell in his youth was associated in London at Sadler's Wells, and Sir Henry Irving gave "King Richard III" from the text—Phelps with the gratifying but not great success that generally marked his revivals of the poet's works, and Irving with absolute non-success, due, it was held at the time, just ten years ago, to his lack of the great physical vitality with which the role of Richard has ever been associated in the theater.

A VALUABLE HACKETT PUBLICATION.—Mr. James K. Hackett is extremely anxious to find an extra copy of a book written many years ago by his father. He has asked various friends and many proprietors of old book shops in different parts of the country, and thus far has been unable to secure the coveted volume. The full title of this valuable work is:

"Notes and Comments upon Certain Plays and Actors of Shakespeare, with Criticisms and Correspondence, by James Henry Hackett."

The publisher's imprint on the issue of 1863 is:

"New York: Carleton, Publisher, 1863." The volume contains 350 pages, is an octavo, and the label on the book is in gold lettering and reads:

"Hackett's Notes and Comments on Shakespeare."

The original binding on the book was a bluish purple cloth. These essays on Shakespearean acting by Mr. Hackett's father, who was the famous Falstaff of his

day, are out of print. A number of collectors are searching for the volume.

A GREAT SINGER'S BAD START.—Caruso has many tales to tell about the difficulties which beset him some ten years ago at the outset of his career. In one of the Italian cities where he had been engaged to sing he was soundly hissed. An unhappy tenor who succeeded him soon after, however, they treated even more cruelly, and on Caruso's again venturing to appear before the public which had damned him he was enthusiastically applauded. This, of course, only proves that, in critical Italy, even a fine voice is not considered sufficient to atone for defects of art, and at that time Caruso's art was, as he himself admits, very imperfect. His first successes were scored about eight years ago, and from that time on his reputation has grown with amazing rapidity.

THE TWO BIRS.—Among the "props" of the Robert Mantell productions are two funeral biers—a white one, used in the scene of Ophelia's burial in "Hamlet," and a black one, used in act 2 of "King Richard III." When, about a year ago, Mr. Mantell played in the Walnut Street Theater, Philadelphia, the stage hands of the house managed to get the wrong bier on the scene night after night, whichever play was given. The star at length lost his temper and angrily bade the property man of the theater either label the biers or else post a memorandum so conspicuous that there might be no further mistake.

The next day at rehearsal Mr. Mantell noted a very handsome and artistic three-sheet poster of a local brewery on the door of the room where the properties were kept when not in use. The scenery painter had unobtrusively tried to give the biers and brushes on the poster. With the names of course, changed, here is the text of the finished job:

"Malt & Hop, Brewers of Puritan, a Dark Beer, Use in 'Richard,' and Parsnall, a Light Beer, Use in 'Hamlet.'"

A CASE OF EXAGGERATED EGO.—Modesty is evidently not considered a virtue by the writer of the following letter, which Thomas Jefferson received:

"Mr. Thomas Jefferson, Sir: There is no acting part within the range of the drama that I cannot play better than any other actor, with the possible exception of 'Rip Van Winkle,' and the only reason I cannot enact him—because it requires the spiritual element of a Jefferson to do so. If you can offer me a part in your play do so, in order to secure the greatest actor living. Fraternize, young."

A. EDWIN BOKKINSON.
Box 11, Fort Huron, Mich.

Suffice to say that the "greatest living actor" will not be with Jefferson's "Rip Van Winkle."

AN ACTOR-MANAGER'S ACTIVITY.—When James K. Hackett is not acting he devotes his time to the theater which bears his name in New York and to the many theatrical enterprises of which he is the head. Quite naturally, he pays much attention to the starring tour of Mrs. Hackett (Miss Mary Manning) in "Glorious Betsy." He is also preparing for the first production in this country of Maurice Maeterlinck's latest play, "The Blue Bird," of which he possesses the American rights.

Another enterprise is a revival of the new comic opera, "The Alcide," which was tried in Chicago last summer. Mr. Hackett is interested in the English play, "Mr. Hopkinson," which is meeting with much success wherever it is seen; in "Public Opinion," by Mr. R. C. Carton; "The White Chrysanthemum," an English musical comedy by Leodon Bandcock and Arthur Anderson, with music by Howard Talbot, and in "The Girl Behind the Counter," a musical comedy by the authors and composer of "The White Chrysanthemum."

"The Masquerade," a dramatization of Katherine Cecil Thurston's popular novel of the same name, a new play by Mr. Channing Pollock, and a new play by Mr. Alfred Suto are also in preparation.

It is the intention to devote next season at the Hackett Theater to a repertoire of plays produced in the past. In addition to "The Walls of Jericho," he will present to the New York public "The Crisis," "The Prisoner of Zenda," "The Pride of Jennico," "Rupert of Hentzau," "The House of Si-

led in the vote that was called for by the management of the playhouse when it was found that Mr. Mantell had more roles than could be squeezed into a week of six performances. So "Julius Caesar," which from all accounts is a production of uncommon splendor, will be given three times.

Mr. Mantell's arrangement of the plays for the week will be as follows:

Monday night, "Macbeth," only time; Tuesday night, "Othello," only time; Wednesday afternoon, "The Merchant of Venice," with Mr. Mantell for the first time here as Shylock, only time; Wednesday night, "King Lear," only time; Thursday night, by request, "Hamlet," only time; Friday and Saturday nights and Saturday afternoon, "Julius Caesar," with Mr. Mantell for the first time here as Brutus.

Specification is made that Mr. Mantell will play the Moor in the single "Othello" performance, for the reason that he plays ago also, having taken up the role of the ensign in Montreal in September last with great success.

Mr. Mantell's King Lear, like his Macbeth, was seen here last winter, and was then found to be a wonderfully interesting exhibition of tragic acting in a rare play—a play held by many not to be overable, but one which Mr. Mantell has elsewhere succeeded in making a feature of his repertory.

The "Hamlet" performance was put into the week's schedule at the eleventh hour, owing to a very general desire to compare Mr. Mantell's Hamlet with that of Mr. Forbes Robertson at what may be called "close range." Mr. Forbes Robertson's having quite recently been seen in a very large gathering in the National. This meant the sacrifice of "Richelleu," which also was in great demand for Mr. Mantell's engagement.

Marie Booth Russell, whom illness prevented from appearing when Mr. Mantell was last here, will play Lady Macbeth, Desdemona, Portia, Cordelia, Ophelia and "Shakespeare's other lovely Portia," the wife of Brutus in "Julius Caesar."

The night performances will be at 8 sharp, afternoons at 2.

Columbia.

Tomorrow night James K. Hackett opens a week's engagement at the Columbia Theater in "The Walls of Jericho." The popularity of the drama had been tested in London before Mr. Hackett brought it to America, and it has had a remarkably prosperous career in this country. It affords a picture of modern society which is cleverly analytical and at the same time warmly sympathetic. This is Mr. Hackett's second appearance in the play in Washington. Mr. Hackett's leading woman this season is Beatrice Beckley, who has been warmly commended for her performance of the principal feminine role.

Belasco.

The attraction offered at the Belasco Theater for this week will be "Playing the Game," with Joseph and William W. Jefferson in the stellar roles.

The piece is by those clever authors, Cleveland Moffett and Hartley Davis, and presents original features, comedy situations and witty dialogue.

The plot of the play is rather a complicated one, being built about an innocent flirtation and a misrepresentation of personages. In it many popular fads are treated satirically, and the conditions in society are humorously depicted.

Joseph Jefferson portrays the role of the

honorable Beverly Clay, a type of southerner seldom seen north of the Mason and Dixie lines, and the latter Ohioan, roles that are a memory of the past. William Jefferson, on the contrary, appears in the role of Percy Charlton, a young social butterfly. The company supporting the Jeffersons includes Aubrey Boncuald, Miss Ruby Bridges, William H. Post and Miss Blanche Bender.

Mr. Boucuald appears as Stuyvesant Howe, a young business man with tendencies to flirt. Miss Bridges has the role of a widow. What heart story there is to the play revolves about this character.

Both Miss Bender and Mr. Post have good parts, the former playing a young girl who is the victim of a social detective. The entire scenic production was built by Ernest Albert of the Lee Lash studio in New York city, and reveals the reading and writing room of the Waldorf-Astoria Hotel. The second act shows the studio of a well-known artist in New York. All the stage properties were made in the studios of the Metropolitan Opera House in New York city under the personal direction of Edward Selkie.

Chase's.

Coming to Chase's this week are Gallagher and Barrett, Julia Sanderson, Estelle Wordette and company, Ben Welch,

the Musical Johnstons, Lee Tung Foo, William Selbini and Jeanette Grovini and The Experiences of a Haunted Motion Pictures. Gallagher and Barrett will play "The Battle of the Bull of Too Soon." Julia Sanderson, a petite musical comedy prima donna, will play "The Battle of the Bull of Too Soon," accompanied by the dancing couple.

Majestic.

"Gay New York," a musical comedy, will be presented at the Majestic this week, beginning with matinee tomorrow. The play is said to be more ambitious in a musical way than the majority of so-called musical comedies. Among the comedians and singers who will be in evidence are Harry Emerson, Lillian Hoerlein, Edward B. Adams, Oile Omega, Edward Brennan, Florence Clements, Nagia H. Foy, Beatie Bartlett, Richard Bartlett and James Devine.

New Lyceum.

"The Champagne Girls" will appear at the New Lyceum this week. The show is given in two parts and an olio. The company includes Potter and Hartwell, in an acrobatic novelty act; Montgomery and Carter, singing and dancing; George B. Alexander, a soloist; Carlie Ezler and Josie Webb and the Moors.

Saengerbund Concert.

The second public concert of the Washington Saengerbund will take place at the National Theater this evening at 8 o'clock. The chorus of seventy male voices will be assisted by Mme. Shotwell Piper, soprano; Miss Elsa Fischer, violinist, and Mr. John A. Flanagan, tenor, all of New York city. Besides these distinguished soloists there will be an orchestra of forty musicians. The entire program will be under the direction of Mr. Henry Xander, the musical director of the society.

The following attractive program will be rendered:

Overture, "The Marriage of Figaro," Mozart; orchestra; chorus, "Frau Sonne, an Himmel Heraus," Attenehofer, Saengerbund and orchestra; baritone solo, Mr. Fred C. Schaefer; soprano solo, aria from "Tannhauser," "Ich theure Halle," Wagner; Mme. Shotwell Piper, orchestral accompaniment; tenor solo, aria from "Aida," "Celeste Aida," Verdi; Mr. John A. Flanagan, orchestral accompaniment; violin solos, (a) "Romance," Wieniawski, (b) "Zigeunerweisen," Sarasate; Miss Elsa Fischer, (a) "Serenade," Piere, (b) "Ronde d'Amour," Von Westerhout, (c) "Panamericana," Herbert; orchestra; choruses, (a) "Sonntag auf dem Meer," Heine, (b) "Frühlingsszeit," Wilhelm, Saengerbund; soprano solos, (a) "Engelbild," Schubert, (b) "Verborgene Welt," Hugo Wolf, (c) "Metzener Lied," Carl Grün, Brahms; Mme. Shotwell Piper; tenor solos, (a) "A Dream," Rubinstein, (b) "Du bist die Ruh," Schuber, (c) "I will Sing These Songs of Araby," Clay; Mr. John A. Flanagan; chorus, "Landkennung," Greig; Saengerbund and orchestra; baritone solo, Mr. Frank Rebstock.

Mayer's Concert Tonight.

Miss Esther Wallace will again appear tonight at the Mayer concert, and will sing two new songs. On the bill, in addition to a very interesting program of motion pictures, there will also be Leonard T. Chick in popular song successes.

Symonds Concert.

At the Symonds concert at the Belasco Theater tonight the special features include: Salvador di Grazia, trick banjoist; Sam Drane, comedian; Chester Spencer in new illustrated songs. New and interesting views for the motion pictures have been received from New York and abroad.

The Spirit of the Times.

Elbert Hubbard will give his new lecture, "The Spirit of the Times," Tuesday, March 19, at 4:30 o'clock. Seats are on sale at 1219 F street, A. F. Jones' ticket bureau.

Lecture on Peking.

In Mr. Neely's lecture on Peking, the Chinese capital, Columbia Theater next Friday afternoon at 4:45 o'clock, he exhibits the various costumes to be seen on the streets of Peking, that far-away city of the east, and tells some curious facts about the people who were there. His talk is illustrated with original photographs. He gives interesting and instructive personal experiences of his life among the Chinese.

Metropolitan Opera Company.

In the production of "Madama Butterfly" by the Corried Opera Company, the first of Cio-Cio-San gives ample opportunity for the display of the talent, both vocal and dramatic, of Miss Geraldine Farrar. Mme. Louise Homer will interpret the important role of Suzuki. The Pinkerton will be Caruso, and Mr. Riccardo Stracciari, a new baritone of high and enviable reputation, will make his first bow in this city as Sharpless. Even the minor parts will be in the hands of experienced artists, including A. F. Reiss, Muehlmann and Begue. Mr. Arturo Vigna, a conductor who has already proved his quality in Washington, will direct the performance. "Madama Butterfly" is announced for Thursday evening, March 28. "Faust" is promised for Saturday afternoon, March 30, with Mme. Emma Eames in her favorite part of Marguerite. Mme. Josephine Jacoby will be the Siebel and Mme. Poehlmann will appear as Marthe, so long interpreted by Miss Baermeister. Mr. Dupiel will sing the part of Faust and Mr. Scotti will have the role of Valentin. Mephistopheles will be Mr. Pol Phinon. Mr. Samuel Rovy, a new conductor who has made his mark in Europe, will have charge of the performance.

On Saturday evening, March 30, "Aida" will be sung with a very remarkable cast, including Mr. Caruso as Radames, Mr. Stracciari as Amnastro, Mr. Journet as Ramfis, Mr. Muehlmann as the king, Miss Lawrence as the priestess, and Mr. Louise Homer as Amneris. Mme. Marie Rappold, the Brooklyn singer, who was discovered during the season of 1906 by Mr. Mm. ried and converted into a grand opera star, will make her first appearance on the occasion in the role of Aida. Important incidental dances will be rendered by Miss Froelich and the Metropolitan corps de ballet. Mr. Vigna will conduct.

Ellen Terry.

Following the engagement of Mr. Mantell at the New National Theater, this week Ellen Terry, supported by a representative London company, will appear in a repertory of three plays. Miss Terry will arrive in Washington Saturday night, March 23, and will appear seven times on the stage of the New National.

The repertory will be as follows: Monday, Tuesday and Wednesday nights and Saturday afternoon, "Capt. Brassbound's Conversion," by George Bernard Shaw; Thursday, Friday and Saturday nights, "The Good Hope" and "Nance Oldfield," these two last-named plays forming the double bill. The management of the theater announces the opening of the mail order arrangement already made public. The regular sale of seats will not begin until Thursday morning, March 21, at 9 o'clock.

"The Law and the Man."

Wilton Lackaye's new play, "The Law and the Man," comes to the Columbia Theater next week. The piece is a dramatic version of Victor Hugo's novel, "Les Misérables," the book which revolutionized the penal system of France, changed the system of the world, and which ultimately was the cause of the second revolution. Mr. Lackaye will be seen as Jean

James K. Hackett and Beatrice Beckley in "The Walls of Jericho."

Joseph Jefferson in "Playing the Game."

Caruso with "The Corried Opera Co."

Coming Attractions.

New National.

Belasco.

Chase's.

Metropolitan Opera Company.

Ellen Terry.

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